

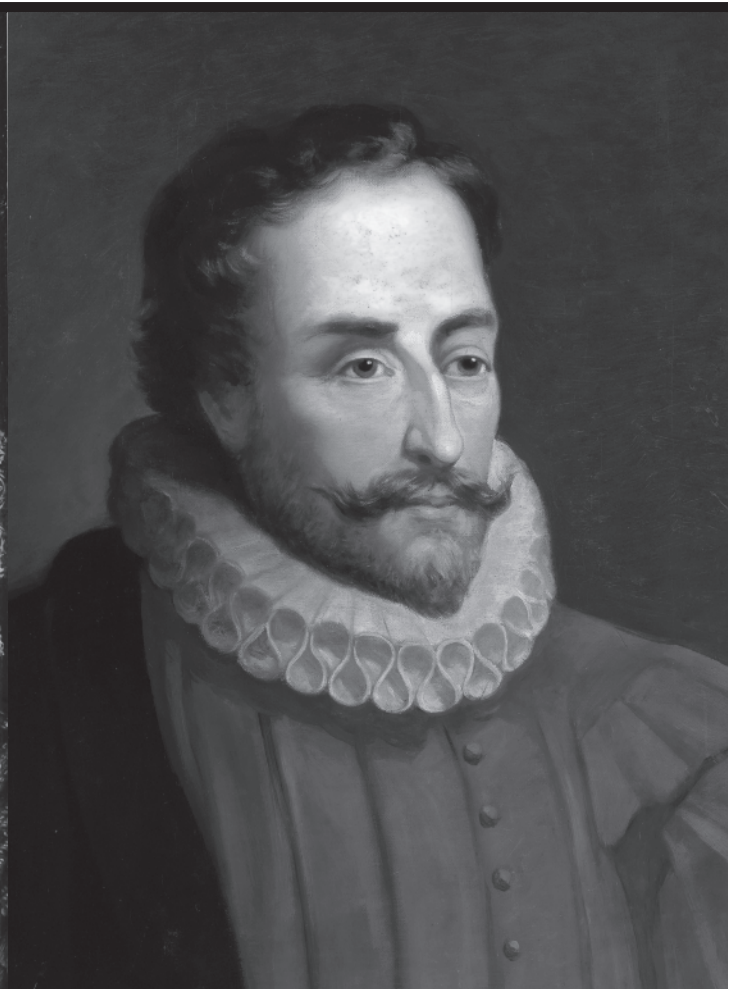


HUMANITIES WEST

Exploring History. Celebrating the Arts.



Cobbe portrait of Shakespeare (disputed) c. 1610.



19th century portrait of Cervantes by Eduardo Balaca, Prado Museum

Shakespeare & Cervantes

FEBRUARY 26–27, 2016 • MARINES' MEMORIAL THEATRE, 609 SUTTER ST., SAN FRANCISCO

Presented with support from Grants for the Arts / SF Hotel Tax Fund, George and Judy Marcus Family Foundation, Bank of the West, Hauben Charitable Fund, Nancy Webb Ruskin Foundation, James Irvine Foundation, Stanford Humanities Center, CBT Charitable Trust, UC Berkeley Institute of European Studies and ORIAS, Marines' Memorial Theatre, Mechanics' Institute, RushTix, the Leonardo daVinci Society, and individual donors.

Shakespeare & Cervantes

Miguel de Cervantes (1547–1616) and William Shakespeare (1564–1616), two of Western civilization's greatest writers, helped define modern forms of literature, while enriching the power and expressiveness of their respective languages. They lived amid the tumultuous interconnected histories of the Spanish Golden Age and the Golden Age of Elizabethan and Jacobean England. On the 400th anniversary of their deaths on the same date (though not the same day), we celebrate their vividly created characters, their timeless stories, their enduring themes, and their own personalities, all of which have become deeply embedded in world culture.

Introductory slide show by Cynthia Pham Gordon.

Background Music: on Friday, Richard Strauss's Don Quixote, Herbert von Karajan and the Berlin Philharmonic, DG Imports, 1998. On Saturday, Come, Gentle Night: Music of Shakespeare's World, Ensemble Galilei, Telarc, 2006.

Scholars Circle: The lecture by Steven Orgel on Shakespeare's Stage is sponsored by Theresa Nelson and Barney Smits.

Friday, February 26, 2016

7:30 pm–9:30 pm

Welcome PATRICIA LUNDBERG (Humanities West) and

The Renaissance World of Cervantes and Shakespeare ROLAND GREENE (Humanities, English, Comparative Literature, Stanford)

If one were born into the Spain of 1547 or England of 1564, as Miguel de Cervantes and William Shakespeare were **respectively**, what events in history, intellectual life, and literature would have mattered in the making of one's early work as a writer? Roland Greene explores the common elements in the of these two European contemporaries who came to define the literature of their time. Both of them lived under absolutist monarchs, observed changing intellectual paradigms, pondered the challenges of the Americas, and explored several available literary genres as ways of capturing a complex reality. At the same time, their differences—in religion and national perspective, among other things—are important too. Weighing **their similarities** and differences, we will approach an understanding of these two figures in relation to each other and to the world they had in common.

Intermission

Crosscurrent: Renaissance Music from England and Spain

SHIRA KAMMEN directs GALLIMAUFRY, the new chamber chorus of 20 voices, performing music set to texts of Cervantes and Shakespeare. With PETER MAUND (percussion) and MICHELLE LEVY (vielle).

Program notes to come per PL

Welcome PATRICIA LUNDBERG (Humanities West)

Why Everyone Should Read *Don Quixote* ADRIENNE MARTIN (Spanish, UC Davis)

Although most people are familiar with Don Quixote through cartoons, films, ballet, television, or the musical *Man of La Mancha*, fewer have actually read the eponymous novel. Nonetheless, *Don Quixote* is recognized by most contemporary writers as the first modern novel and the best ever written. What makes it so and why should everyone read it? Cervantes's masterwork is the first self-conscious book about books, about reading and writing, about the relationship

between reading and living, and about how life can imitate art. Ultimately about the joys—and the dangers—of reading, Cervantes takes readers on a philosophically profound, yet extremely funny, road trip punctuated by adventure, mad lovers, forceful women, and odious nobles. Highlighting themes such as the nature of reality and illusion, heroism, adventure, male bonding, freedom, racial tolerance, and love, *Don Quixote* is as relevant today as it was in 1605.

Is Cervantes's with second s correct? It's shown both ways in program. Please advise.

Intermission

Shakespeare's Stage / Shakespeare's Works STEPHEN ORGEL (Humanities, Stanford)

Shakespeare's drama occupies a central place in the modern imagination, as a touchstone not merely for theater but for literature itself. The Collected Plays have been, for almost three centuries, the most canonical work in English, rivaling even the King James Bible. Paradoxically, Shakespeare wrote for performance, not for publication. His plays were scripts for a particular troupe of actors, the Lord Chamberlain's

Men, later called the King's Men, whose colleague he was for two decades. Shakespeare's plays are deeply imbued with the conditions of his theater. What was that theater like, what was involved in writing for such a company, and—most important for our modern sense of Shakespeare—what happened when the scripts became books and the stage became literature?

Lunch Break Program resumes at 1:30 pm.

Cardenio and its Spanish Connection BARBARA FUCHS (Spanish and English, UCLA)

The lost Shakespeare/Fletcher *Cardenio* is the absent marker for a largely ignored literary phenomenon: the strong English fascination with Spanish literature during periods of great

animosity between the two nations. This powerful connection, which thrived despite Protestant suspicion and imperial rivalry, is recovered by reconstructing the context of the *Cardenio*.

Dramatic Reading: *Double Falshood, or, The Distrest Lovers*

BRUCE AVERY (Theatre, SFSU) and LANA PALMER (Bay Area Actor). Attributed to Lewis Theobald in the 18th century, this play is thought by many to be the lost *Cardenio* by William Shakespeare and John Fletcher.

Brief Intermission

The Baroque World of Cervantes and Shakespeare ROLAND GREENE (Humanities, English, Comparative Literature, Stanford)

Post 1600, the European and transatlantic world saw numerous changes in politics, society, technology, the arts, and an expansion of knowledge in general. A generation of thinkers came to see that they knew more about the world than the classical authorities they had previously turned to for guidance. This era of change is sometimes called the Baroque. While it spans the careers of many important figures across

the disciplines, this lecture will ask what the Baroque period meant for Cervantes and Shakespeare, whose world views were shaped by the preceding era—the Golden Age in Spain and the Elizabethan Age in England. How does a playwright, novelist, or poet adapt to a new era in late career? How does an understanding of the Baroque add to our understanding of the later works of Cervantes and Shakespeare?

Panel Discussion with the Presenters, Moderated by GEORGE HAMMOND (Humanities West)

To pose questions to the Presenters please fill out a card and leave it on the lobby table.

Please complete our Online Evaluation for the *Shakespeare & Cervantes* program at: www.surveymonkey.com/r/Shakespeare2016



Special Offer Humanities West has produced a special-edition, educational resource/reader for *Shakespeare & Cervantes*. It is FREE to attendees in PDF format via email at cynthia@humanitieswest.org. The Resource List is available at humanitieswest.org.

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PHOTO

Bruce Avery is Professor of Theater Arts at San Francisco State University. He holds a PhD in English Literature and Classics from UC Santa Cruz. He has written on Spenser, Joyce, Kipling, Salman Rushdie, Christopher Marlowe, Shakespeare, and pedagogy. He is an actor and director, and has played Vladimir in *Waiting for Godot*, Polonius in *A Midsummer Night's Dream*, and Old Capulet in *Romeo & Juliet*, among others. His directing credits include *Venus in Fur*, *A Midsummer Night's Dream*, *As You Like It*, and Woody Allen's *God*, and *Much Ado About Nothing*, among others.



Barbara Fuchs (PhD, Stanford) is Professor of Spanish and English at UCLA, where she also directs the Center for 17th- and 18th-Century Studies and the Clark Memorial Library. A comparatist by training, she specializes in literature and empire in the early modern period. Her books include *Mimesis and Empire: The New World, Islam, and the Construction of European Identities* (2001), *Passing for Spain: Cervantes and the Fictions of Identity* (2003), *Romance* (2004), *Exotic Nation: Maurophilia and the Construction of Early Modern Spain* (2009), and *The Poetics of Piracy: Emulating Spain in English Literature* (2013). She has also published translations of Cervantes' plays of captivity and of early modern Spanish Moorish tales, and directs the Working Group on the *Comedia* in Translation and Performance at UCLA. Professor Fuchs is one of the editors of the *Norton Anthology of World Literature/Anthology of Western Literature* and a past editor of *Hispanic Review*.

Gallimaufry, the new chamber chorus of twenty voices, is directed by **Shira Kammen** and features **Peter Maund** (percussion) and **Michelle Levy** (vielle).



Roland Greene (PhD, Princeton) is Mark Pigott KBE Professor in the School of Humanities and Sciences and Professor of English and Comparative Literature at Stanford. He is a

scholar of Renaissance culture, especially the literatures of England, Latin Europe, and the transatlantic world, and of poetry and poetics from the 16th century to the present. His most recent book is *Five Words: Critical Semantics in the Age of Shakespeare and Cervantes* (2013). He is the editor in chief of the fourth edition of the *Princeton Encyclopedia of Poetry and Poetics* (2012). His other books include *Unrequited Conquests: Love and Empire in the Colonial Americas* (1999), which argues that the love poetry of the Renaissance had a formative role in European ideas about the Americas during the first phase of the colonial period; *Post-Petrarchism: Origins and Innovations of the Western Lyric Sequence* (1991), a transhistorical study of lyric poetics; and, edited with Elizabeth Fowler, *The Project of Prose in Early Modern Europe and the New World* (1997). Greene is general editor of a series of critical volumes titled *World Literatures Reimagined*. He is the Director of *Arcade*, a digital salon for literature and the humanities. Greene served as President of the Modern Language Association of America in 2015.



Multi-instrumentalist and vocalist **Shira Kammen** has spent much of her life exploring the world of early music. A member for many years of the early music Ensembles Alcatraz, Project Ars Nova, and Medieval Strings, she has also worked with Sequentia; Hesperion XX; the Boston Camerata; Balkan group Kitka; the King's Noyse; the Newberry and Folger Consorts; Anonymous IV; Rose of the Compass; Parthenia; Cançonier; the Oregon, California and San Francisco Shakespeare Festivals; singer Anne Azema; storyteller Patrick Ball; clown Jeff Raz, and others. She founded Class V Music, an ensemble dedicated to providing music on river rafting trips. She has performed and taught in the US, Canada, Mexico, Europe, Israel, Morocco, Latvia, Russia, Abu Dhabi, and Japan. She has taught music at Yale, Case Western, Oregon at Eugene, and Stanford; and at specialized seminars at the Fondazione Cini in Italy; the Scuola Cantorum Basiliensis in Switzerland and in Coaraze, France.



Michelle Levy studied classical viola and Old Time fiddle/banjo at Brown University, then Medieval performance practice on vielle with Shira Kammen and members of Sequentia at the University of British Columbia. She is Artistic Director of Redwood Guild of Early Music and an Artist-In-Residence with Youth in Arts. She's performed internationally with ensembles including The Boston Camerata and vocalists Owain Phyfe, Abby Green, Maia Archote, and Moh Alileche. She has been a featured performer at the Vancouver Early Music Festival with Sequentia and The Elaine Adair Ensemble, and at the Connecticut Early Music Festival with Istanpitta Early Music Ensemble. Her new Contradance band, TriTonic, was recently featured at the New England Folk Festival. She enjoys playing fiddle for contra and English country dance camps as well as performing with Shira Kammen's Class V Music on whitewater rafting trips. As a fiddle/violin teacher, Michelle is certified in the Orff Shulwerk approach as well as the Mark O'Connor Method.



Adrienne Martín (PhD, Harvard) serves as President of the Cervantes Society of America and is Professor of Spanish and Associate Vice Provost-Global Affairs at UC Davis. Adrienne has published widely on early modern Spanish literature, including Cervantes, humor, sexuality and eroticism, lyric poetry, theater and performance, and Animal Studies. Selected books include *Cervantes and the Burlesque Sonnet* (1991); *La poesía erótica de Fray Melchor de la Serna* (2003); *Venus venerada: tradiciones eróticas de la literatura española* (2006); *Venus venerada II: literatura erótica y modernidad en España* (2007); *An Erotic Philology of Golden Age Spain* (2008); *Spain's Multicultural Legacies: Studies in Honor of Samuel G. Armistead* (2008); and *Perspectives on Early Modern Women in Iberia and the Americas* (2015). She is Founder and Artistic Director of a theater group that stages Spanish Golden Age plays at Davis. Adrienne is currently writing a book on the significance of animals in the works of Cervantes.



Peter Maund studied percussion at the **San Francisco** Conservatory of Music; and music, folklore, and ethnomusicology at UC Berkeley. A founding member of Ensemble Alcatraz and Alasdair Fraser's Skyedance, **Peter** has performed with **numerous** ensembles including Alboka, Anonymous 4, **the** Berkeley Contemporary Chamber Players, Chanticleer, Davka, El Mundo, The Harp Consort, Hesperion XX, Kitka, Los Cenzontles, Musica Pacifica, Philharmonia Baroque Orchestra, and Voices of Music. Presenters and venues include Cal Performances, Carnegie Hall, Celtic Connections (Glasgow); Cervantino Festival (Guanajuato), Confederation House (Jerusalem); Edinburgh Festival; Festival Interceltique de Lorient; Festival Pau Casals; Folkfestival Dranouter; Horizonte Orient Okzident (Berlin); **the** Kennedy Center; Lincoln Center; Palacio Congressos (Madrid); Queen Elizabeth Hall (London); and Tage Alter Musik (Regensburg). He is the author of "Percussion" in *A Performers Guide to Medieval Music* (2000). He has served on the **UC Berkeley** faculty and in workshops sponsored by Amherst Early Music, SF Early Music Society, American Recorder Society and American Orff-Schulwerk Association. He can be heard on over 50 recordings.



Stephen Orgel (PhD, Harvard) is J. E. Reynolds Professor in the Humanities at Stanford. His research interests include Shakespeare, Renaissance theater, history of the book, mythology and iconology. **His** publications include *Imagining Shakespeare: A History of Texts and Visions* (2003); *The Authentic Shakespeare* (2002); *Impersonations: The Performance of Gender in Shakespeare's England* (1996); and *The Illusion of Power: Political Theater in the English Renaissance* (1975).



Lana Palmer, actress and producer, is the founder of Kaleidotone, a music production studio in San Francisco. Her music can be heard in TV series, games, films, commercials and mobile apps. She holds a BA in Film Studies and a BFA in Film Production from the University of Regina.

cut 2 lines from this column

You're invited to the Humanities West Salon Performance & Lecture Series at the Hotel Rex.



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THURSDAY, MARCH 17, 2016 AT 6 PM

Multi-instrumentalist and vocalist Shira Kammen

has spent much of her life exploring and performing early music. She has also taught music at Yale, Case Western, Stanford, the Fondazione Cini in Italy, and the Scuola Cantorum Basiliensis in Switzerland.



Shira Kammen

Multi-instrumentalist Jim Oakden

has mastered the accordion, mandolin, bagpipes, recorders, whistle, and more. In addition to early music, he performs a range of styles including traditional and ethnic music.

TICKETS: \$25 EACH

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Is there a photo of Jim
Oakden available?

1510–1616

adapted from <https://tiltingatwindmillsblog.wordpress.com/2007/04/30/historical-timeline-spain-1510-1616/>

- 1510 Spain begins massive extraction of gold from the New World.
- 1515 Roman Catholic Church forbids printing any book without Church's permission.
- 1516 Beginning of Hapsburg rule of united Spain.
- c. 1517 Golden Age of Spanish Literature begins (1517–1681); German theologian Martin Luther nails his "95 Theses" to door of Wittenberg Cathedral.
- 1522 A Bible is printed in Alcala, Spain, in Hebrew, Greek, Latin and Aramaic.
- 1529 King Henry VIII requires that all books and pamphlets be reviewed prior to publication; a licensing office is established.
- 1533 Michel de Montaigne, French writer and humanist, is born (d. 1592).
- 1534 English Parliament makes Henry VIII head of the Church of England.
- 1547 Miguel de Cervantes, author of *Don Quixote de la Mancha*, is born (d. 1616).
- 1551 Theater censorship begins in England.
- 1552 Geography and astronomy books are destroyed in England, considered corrupted by magic.
- 1558 Queen Elizabeth I takes the throne after the death of her sister Mary.
- 1562 Félix Lope de Vega Carpio, Spanish author of some 1800 plays, is born (d. 1635).
- 1564 William Shakespeare is born (d. 1616); first "Index of Forbidden Books" is published by the Roman Catholic Church; Christopher Marlowe, English dramatist and poet, is born (d. 1593).
- 1569–71 Moriscos (converted Muslims in Spain) revolt.
- 1571 Cervantes loses the use of one hand during Spanish defeat of the Ottoman navy.
- c. 1572 John Donne, English Metaphysical poet, is born (d. 1631).
- 1575 Cervantes is taken by pirates, enslaved in Algiers for five years, released for ransom.
- 1576 El Greco (Domenikos Theotokopoulos) (1541–1614) settles in Toledo.
- 1584 Cervantes marries Catalina de Salazar y Palacios (no children; leaves wife soon after).
- 1588 England defeats the Spanish Armada; Vatican Library opens.
- 1593 London's theaters are closed until early 1594 due to outbreak of Plague.
- 1597 Cervantes is jailed in Seville for financial impropriety.
- 1600 William Shakespeare's tragedy *Hamlet* is first performed.
- 1602 Cervantes is jailed again; starts *Don Quixote* in prison, according to legend.
- 1603 Plague devastates England; Elizabeth I dies, is succeeded by James VI of Scotland.
- 1605 Miguel de Cervantes' *Don Quixote*, Part 1 is published.
- 1608 John Milton, English poet, author of *Paradise Lost*, is born (d. 1674).
- 1609 Edmund Spenser's epic poem *The Faerie Queen* is published; Galileo Galilee demonstrates his first astronomical telescope in Venice.
- 1609–1614 Moriscos are expelled from Spain.
- 1615 Miguel de Cervantes' *Don Quixote*, Part 2 is published.
- 1616 Nicolaus Copernicus' "De revolutionibus" is placed on the Index of Forbidden Books by the Roman Catholic Church.
- 1616, April 23 William Shakespeare and Miguel de Cervantes both die on the same date though not on the same day, the English and the Spanish following different calendars.

P 7

part of it could be saved for continued
performance notes if necessary, rather than
having to do an insert per PL

OR

MAPS OF GOLDEN AGE SPAIN AND
ELIZABETHAN AGE ENGLAND?



HUMANITIES WEST explores history and celebrates the arts through time and across the globe, bringing you illuminating lectures and dynamic performances that focus on the people, places, and events that have shaped, and still inform, our modern cultures. Beginning with *VENICE in Glorious Decline* in 1984, our 95 multidisciplinary weekend programs have recently included *MINOAN CRETE*; *MING CHINA*; *POMPEII*; *PARIS: American Expatriate Genius*; *RESTORATION LONDON*; *BERNINI'S ROME*; *VERDI'S ITALY*; *CONSTANTINOPLE*; *BAGHDAD, ROMAN REPUBLIC, CHARLEMAGNE, WWI*, and *DAWN OF THE ITALIAN RENAISSANCE*. Visit humanitieswest.org.

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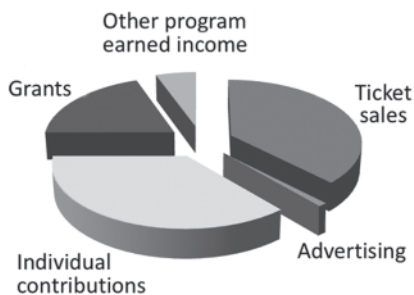
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6:00 PM

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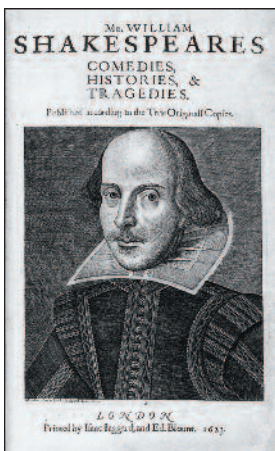
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SHAKESPEARE & CERVANTES BOOK DISCUSSIONS

FEBRUARY 29 AT 5:00 PM / HW Book Discussion

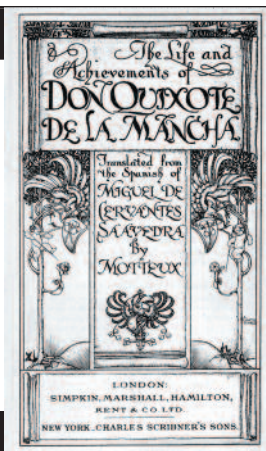
Will of the World: How Shakespeare Became Shakespeare
by Stephen Greenblatt

RSVP: commonwealthclub.org or 415.597.6700. Club members free, Public \$5.

MARCH 28 AT 5:00 PM / HW Book Discussion

Cervantes' Don Quixote, Edith Grossman translation

RSVP: commonwealthclub.org or 415.597.6700. Club members free, Public \$5.



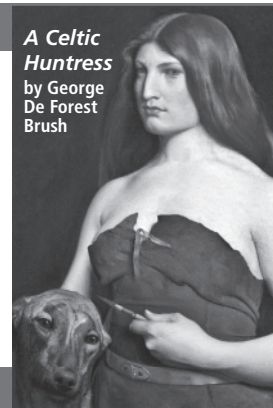
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A Celtic Huntress
by George De Forest Brush



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ANNOUNCING THE HUMANITIES WEST 2016–17 SEASON AT MARINES' MEMORIAL THEATRE

Vienna image

Vienna NEED ALL TEXT FOR VIENNA

The republican communes erected monumental civic palaces and other major architectural works, such as fortifications and public fountains. Duccio, Giotto, Simone Martini, and Giovanni Pisano entered new territory in painting and sculpture, paving the way for later artists such as Brunelleschi and Masaccio. Dante, Petrarch, and Boccaccio wrote their masterpieces in verse and prose, which Chaucer would later retrieve and reimagine in the English language. The music of the Trecento and Ars Nova also paralleled the significant achievements in art, architecture, and literature of the period.

Viking image

Vikings NEED ALL TEXT FOR VIKINGS

greatest writers, helped define modern forms of literature, while enriching the power and expressiveness of their respective languages. They lived amid the tumultuous interconnected histories of the Spanish Golden Age and the Golden Age of Elizabethan and Jacobean England. On the 400th anniversary of their deaths on the same date (though not the same day), we celebrate their vividly created characters, their timeless stories, their enduring themes, and their own personalities, all of which have become deeply embedded in world culture.

Cleopatra image

Cleopatra NEED ALL TEXT FOR CLEOPATRA

From Galatia in modern Turkey to Galicia in northwest Spain, Celts dominated pre-Roman Europe. Celtic culture outlasted Roman military dominance and generated a rich archive of art, religious and cultural traditions, and legends that inspired epic and lyric poetry in Europe's successor languages. Celtic cultural identity remains strong wherever Celtic languages are now spoken. The "Romantic Nationalism" of the 18th and 19th centuries rediscovered Europe's Celtic past and is the spiritual ancestor of modern independence movements. Since the 18th century the Celts' musical and literary contributions to European culture have been notable, from Thomas Moore to Seamus Heaney.

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The Marines' Memorial Theatre (*entrance and lobby shown above*), conveniently located at 609 Sutter Street near Union Square, serves as Humanities West's host venue. With its period charm and up-to-date facilities, it is the perfect setting for our audience and our programs.

An historical landmark built in 1926, the Marines' Memorial Theatre is an intimate 564-seat jewel box theatre in the heart of San Francisco's theatre district between Union Square and Nob Hill. The theatre is a well-known resource for local corporate and civic groups and charitable organizations. In addition to acclaimed live performances, the theatre is a venue for corporate events, celebrations, and more. The nonprofit Marines' Memorial Theatre also proudly presents live theatrical performances as well as inspiring speakers and presentations.

Late Seating Performances begin promptly. Seating for late-comers is at the discretion of the theatre management and production staff. The lobby bar opens 60 minutes before the program and seating opens 30 minutes before the program. Thank you for arriving early.

Ages Every person entering the theatre must have a ticket. Infants and children under five years old are not allowed.

Accessibility Please contact City Box Office directly at 415.392.4400 to purchase wheelchair-accessible seating, or if you have other special needs. Wheelchair locations cannot be purchased online and are reserved for patrons who will be staying in their wheelchairs. There is no elevator access to balcony seating. The theatre box office and orchestra entrance are on the second floor. Please enter the hotel lobby and take the center or right-hand elevator for access to the second floor. Accessible restrooms are located off the orchestra-level lobby and on floor 10M.

Recording Equipment No recording devices are allowed.

Listening Assistance A Listening Assistance System is installed at the theatre. Headphones are available from the theatre box office at no charge, but an ID deposit is required.

Welcome

to Marines' Memorial Theatre

Our historic theatre is available to rent for
your event, meeting or production.

564 Seats (344 Orchestra, 220 Balcony)
Large, Light-Filled Lobby • ADA Accessible
Full Stage Production Services Available

Call us for availability and pricing.

MARINES' MEMORIAL THEATRE
History. The Arts. Music. Events.

ADMIN OFFICE
(415) 447-0188

609 Sutter Street
San Francisco, CA 94102

MARINESMEMORIALTHEATRE.COM



HUMANITIES WEST
P.O. Box 546
San Francisco
California 94104
415.391.9700
www.humanitieswest.org



YES! I WANT TO BECOME A FRIEND OF HUMANITIES WEST

- **Support public programs** unique to the Bay Area.
- **Dine with program presenters** (call CBO at 415.392.4400 for tickets).
- **Benefactors receive two complimentary tickets** to programs and may sponsor a program component.

Donate online at www.humanitieswest.org or pick up a Donor envelope in the lobby. Credit cards accepted.

TEACHERS: BRING YOUR STUDENTS TO HUMANITIES WEST PROGRAMS

You can purchase discounted student and teacher tickets for only \$25 per day through City Box Office at 415.392.4400.

Ages 25 and under attend 2015–2016 programs FREE!

Our **Humanities West Young Audience Engagement Project** also includes benefits for teachers whose classes attend as a group, lunchtime discussion groups, and other resources. Email info@humanitieswest.org to learn more and/or to reserve free tickets for students age 25 and younger. Sponsored by Bank of the West. Space is limited.

AN ADVISOR WHOSE APPROACH IS BASED ON KNOW-HOW. AND KNOW YOU.

George Elias
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"Like" Humanities West on facebook at www.facebook.com/HumanitiesWest to get the latest on our upcoming events.

MARINES' MEMORIAL THEATRE

Theatre Manager
Diane Myrick

Head Theatre Technician
Michael Michalske

Front of House Manager
Brandie Pilapil

Front of House Staff
Tony Bermudez, Ron Marshall,
Brian Herman, and Claire Gerndt

PATRONS, ATTENTION PLEASE! FIRE NOTICE:

THERE ARE SUFFICIENT EXITS IN THIS BUILDING TO ACCOMMODATE THE ENTIRE AUDIENCE. THE EXIT INDICATED BY THE LIGHTED "EXIT" SIGN NEAREST YOUR SEAT IS THE SHORTEST ROUTE TO THE STREET. IN CASE OF FIRE, PLEASE **DO NOT RUN** — WALK THROUGH THAT EXIT.

"Like" MMT on facebook to get updates and tidbits about what is happening at the theatre!

<http://www.facebook.com/MarinesMemorialTheatre>